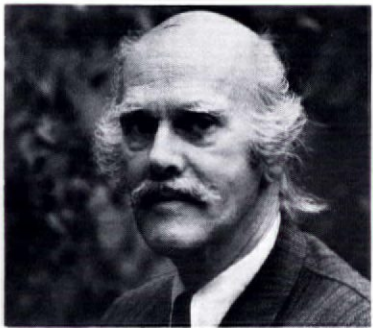


CROMBIE TAYLOR PROGRAM AT USC ON FEBRUARY 21



Distinguished architect and educator Crombie Taylor, FAIA, will be the featured speaker at this month's Chapter meeting on February 21, 8 p.m., at USC's Harris Hall, room 101. His presentation, entitled "Architecture: Reason and Environment," will include the screening of two of Taylor's recent audio-visual productions utilizing three-screen projection and synchronized sound — the first, on the bank buildings of Louis Sullivan, and the second, on Syon, the world's oldest existing major steel and glass building, designed by English architect Charles Fowler in 1827.

These media pieces are part of a larger program series — the first of its kind — to chronicle and analyze an over one-thousand year continuum in the history of architecture, beginning with the Hagia Sophia and ending with the Sears Tower. Taylor has designed the programs for university audiences, as meaningful and enduring visual supplements to architectural, fine arts and liberal arts education. At the present, four of the planned 27 programs are completed.

Financial support for the endeavor has come from a variety of public and private sources, including the National Endowments for the Arts and Humanities, the Chicago Chapter/AIA, Illinois Council of the Arts, Morris Hirsch, and USC's Architectural Guild.

Taylor is currently Professor of Architecture in the School of Architecture and Fine Arts at USC where he has been active, since joining the University in 1962, in developing new graduate and undergraduate programs in architecture, urban design and building science. Taylor was instrumental in bringing Konrad Wachsmann to USC to become Director of the Building Institute, where a doctoral program in Building Science was created. Taylor is currently participating in a new teaching program at USC jointly sponsored by the Department of Engineering and the Department of Architecture and Fine Arts.

Born in Pennsylvania and educated at Princeton, Taylor's early professional achievements as an architectural educator were highlighted by his able service as Acting Director of the Institute of Design in Chicago from 1951-54. Succeeding Lazlo Moholy-Nagy — the Institute's founder — and Serge Chermayeff, Taylor guided the Institute through a critical and important period of its development which saw substantial expansion of curriculum and enrollment.

Taylor remains at the forefront of architectural education today, as this month's program will amply demonstrate. The program is free of charge and the public is welcome.

BRENDAN GILL ON ARCHITECTURAL EROS AND HEROES

In his talk on "Eros in Architecture" in December, Brendan Gill gave a lesson in style, with as many *bons mots* as an Oscar Wilde play. This is no surprise, since style is what Mr. Gill and his colleagues at *The New Yorker* have made their hallmark, every bit as much as the high-hatted man with the pince-nez, Eustace Tilley.

That Mr. Gill's wit came across so well was a joy. We'd hoped for something like it earlier last year in Stanley Tigerman's talk on "Wit in Architecture"; but his distinguished background notwithstanding, Tigerman used the excuse of wit to display sex in architecture. Gill did the reverse, in a soft-core, erotic format, true to his topic. Some architects were disappointed in the resulting emphasis: Gill's cleverness in speech ostensibly upstaged the slides he showed.

Stanford White, about whom Gill is writing a book, is clearly his "hero" in architecture (a pun he used in a different context in his introduction). He justified White's place in the lecture by describing White's sinuous banisters whose "elegant curves [literally] lure you upstairs," phallic fish spouts recurring in fountains, and tryst-tempting peek-a-boo niches. If the definition of eroticism in architecture was hereby stretched, and most amusingly, Gill achieved something more important in doing so — he pointed out not only what structures look like and what they symbolize, but how they are

used. He verbalized, humanized what they connote, and these messages are important to architects and everyone else.

And so, while we may never till now have actually thought of how the old bridges we see have been rendezvous spots, how sunlit bathrooms are erotic in their complement to nudity and cleanliness, how great hotels are sexy in their promise of sensual adventure, how the style of the cold Victorians — in their clutter and plenitude — displayed their inhibited sensuality, a moment's reflection tells us these are architectural and social facts. They help us interpret old architecture and define what we want in new.

Throughout the short talk, Gill kept a satirical tone, even as he sibilantly whispered the admonishment of those who commissioned obelisks and pyramids: "Do not forget me...I lived and I died." The architects of such monuments anonymously shared this yearning for immortality; architects, and all artists, still do. This desire is provocative, and brings us back to the subject of the lecture.

Marilyn Fuss

L.A. ARCHITECT PHOTO CONTEST: OPEN TO ALL

"LOOKING AT THE ENVIRONMENT" Philosophically speaking, what do you have to show about L.A., Istanbul, the Black Forest, or...? Enter your: **SLIDES, COLOR PRINTS, BLACK & WHITE PRINTS** — singles and series. Distinguished panel of judges. Winners to be published in *L.A. ARCHITECT*.

RULES:

- Submit photographs in double envelopes.
- No indication as to authorship on photo or inside envelope, but do give the following information thereon or therein:
 - Letter "PHOTO CONTEST" on inside envelope.
 - Note on back of photos:
 1. Title or caption if any.
 2. If you have done your own printing.
 3. If a series, sequential numbering (a limited number).

- Include self-addressed stamped envelope if you wish photos returned.
- Letter clearly your name and return address on outside envelope.
- All photos must be in SCC/AIA Office, Bradbury Building, 304 S. Broadway, Suite 510, L.A. 90013 no later than Thursday, March 30, 1978.

GOOD LUCK!

PHILIP JOHNSON: BREAKING LOOSE FROM THE INTERNATIONAL STYLE

The following is excerpted by Tim Vreeland from a talk given by Philip Johnson last October at the AIA Design Conference in Washington:

What happened to the idea of functionalism? Of structural clarity? What ever happened to the idea that the simplest solution might be the best? Or that money might have something to do with architecture? Or that social progress has something to do with architecture, that society would be saved by architecture? Nobody believes in that any more....

This whole International Style mystique that kept me going...there was one part of the country that thumbed their noses at us...and quite rightly...the West Coast...Frank Lloyd Wright and the West Coast saved architecture from the narrowness and banality and the formalism and the strictures of the International Style. They alone through the '30s kept going the idea of 'indigenous,' 'local,' 'region.'

Each person has a slightly different version of how he broke loose. I broke loose because you cannot design architecture without history. It's sitting here looking at you...It's that type of historical bit [referring to a 19th century building "with an oculus almost as big as the building"] that is beginning to ring bells all over the world and especially in this country where history is achieving a peculiar importance....

The new thing in architecture is the symbolic, the semiological, the desire that the symbols of a building somehow be represented.... The International Style forgot that completely; so did the whole technological movement. The West Coast Bay Region did not. Even their churches remained churches. Lloyd Wright's chapel, for instance. Sea Ranch by Moore is a sample of by far the best grouping of housing in this country, copied so much that it is now almost impossible to extract its original originality when we all first saw it.

I think the two most seminal buildings, in my experience, of the revolution we have seen are the Sea Ranch and the Richards Laboratory. The Richards Laboratory was the turning point for all of us because it happened ten years before anyone else. How great of Kahn to give us — a grateful 'post' generation — a new idea, a new vision....

Where are we at? What is happening

to the art of architecture today?

First there are the Revivalists — that is, Alan Greenberg, followed by John Bailey. There are lots more of them.... Greenberg is working on an Alexandria courthouse...which looks more as if it should be in Williamsburg. The comments, his use and understanding...of molding is profound.

Then there are the Minimal Sculpture boys — that would be Roche and Pelli and myself. We are Miesian by training. I still feel closer to him than any designer in the world.... Pelli and Roche and I have a lot of fun warping the glass skin....

The biggest movement today, of course, [involves] the use of pop themes...Venturi and Moore represent two entirely different directions of the Neo-Popular. Venturi is a genius. Venturi saw before the rest of us that there was a whole lode of ore waiting to be tapped for design that we stupid, flat-roofed International people didn't know about; that romance, that feeling was a lot more important than if the kitchen was next to the dining room.... His best house is the Tucker house. It's just superb. It's a copy of a high Alpine hunting lodge....

Moore, of course, stems from the Bay Region and was never really bothered by the International Style, so he stole a march on us.... His interest is in the surprise, in the decoration of simple buildings. His houses have an intricacy....

There's Malcolm Holzman. His great work is the clinic in Columbus, Indiana. It's very strict geometry...the crossing of two squares: one represents the route...the other the structural system, which is completely regular and gives some sort of stability to chaos....

Then there's Frank Gehry on the West Coast. Gehry is very interested in anti-architecture architecture. He thinks that chain-link fences make terrific architecture....

And then there's another group: the Hermetic Architecture group...Emilio Ambasz is one of them....there's Koolhaas...right now we are in one of those great periods when the Hermetic Architects will really influence what you and I are going to see in the next generation...Hejduk...Abraham...Eisenman is the best. Eisenman actually built a house....

I left out one movement. (There are only five.) That is the Descendants of Le Corbusier: Richard Meier, Charles Gwathmey and Michael Graves. Dick Meier is a pure Corbusier man...but he stretches and pulls and squeezes and delights in turns and squeezes that show his complete command of that historical master.... There's Gwathmey who's perhaps the most straight-line modern...and yet he can warp space in ways that it was never warped in the International Style...Graves, of course is a painter. And this has been a great tradition in Modern Architecture....

One of the great things about the times today is that we have at last freed ourselves from the Modern Movement, by which I mean the Puritanical thought, the Sociological thought, the Functionalist thought, the Structuralist thought....

Since there are no rules I don't see why we can't be Regional, why we can't be Romantic, why we can't be Monumental.... Once more we can button on to History...I think we stand on the threshold of the Art of Architecture. We don't ever use the word 'design' again.

1978 COMMITTEES: HELP WANTED

Launching the 1978 Committees is a major item of Chapter business at the start of this new year. The new Chapter Roster, due for distribution early this month, contains a complete listing of Committees and their chairpersons. Committee recruitment cards are enclosed with this month's *L.A. ARCHITECT* mailing — members are urged to return these cards, with a Committee choice indicated, without delay.

An informal sampling by *L.A. ARCHITECT* of Committee chairpersons revealed a wide range of programs and agendas — and a universal need for enlisting more committed and hard-working Committee members. Some of the comments follow:

Stuart Greenfield (Membership): "We will actively recruit new members from the ranks of the newly-licensed, just as we intend to work for retaining existing membership. We are planning a meeting on National's stance on fee schedule...."

Greg Walsh (Cultural Heritage): "Now more than ever, there are a lot of 'fires' that demand our attention — such as the preservation of the Central Library, the Pan Pacific, Union Station — and ongoing projects, such as the Schindler House — and the continuous barrage of questions on restoration, funding, legislative matters...."

Joe Amestoy (Communications): "We'll soon inaugurate monthly grassroots meetings especially designed for members not otherwise involved in Chapter activities — these sessions' results will be reported back to the Board and via *L.A. ARCHITECT*. We welcome all ideas to better facilitate

communication — in all directions — within the Chapter."

Mitchell Robinson (Building Codes and Health): "We hope to reissue our booklet on health facilities design and launch a study of state and federal efforts at comprehensive health care planning and its impact on design requirements for health facilities."

Herbert A. Wiedoeft (Selection, Architects in Government): "We'll explore establishing standardized criteria of capability for A&E selection by government agencies."

Wayne Williams (Environmental Affairs): "Our agenda is still open, and participation of younger Chapter members is welcomed. Some areas to be explored: archaeological protection, conflicts in land use planning standards...."

Edward Niles (Energy): "We seek to educate members in the realities of the energy situation and state energy codes...and to initiate an Energy Library at USC — available to the community."

VALENTINE PARTY — ALL ARE WELCOME

- February 14, 6:30 p.m., at the Chapter Office in the Bradbury Building, 304 S. Broadway, fifth floor.
- It's a pot luck dinner, so bring your favorite food, favorite wine, and your favorite Sweetheart, and of course, a Valentine card.
- Meet the 1978 SCC/ AIA Board of Directors, Committee Chairmen, Chapter Communications Consultant Jim Stevens, *L.A. ARCHITECT* Board Members and Editor Margaret Bach, John Dreyfuss, Jonathan Kirsch, Ken Newman and the Associates, and many, many more!!!!

HOLLYWOOD REVITALIZATION PLAN UPDATE

The SCC/AIA and L.A. ARCHITECT were major catalysts in the now-thriving Hollywood Revitalization Program. Coming at a time when the general public had written Hollywood off, Chapter members Jerry Pollak and Mark Hall provided a rallying point with their investigation of prevailing trends and conceptual schemes for a more palatable future. Their plan, published in the April 1976 L.A. ARCHITECT, launched an action program of urban design studies and community involvement that holds promise for that future.

This is the first of two articles dealing with the Hollywood Revitalization Program. The paragraphs that follow relate the current status of the program. Next month's issue of L.A. ARCHITECT will examine the sequence of events that had led to implementation of the program, introduce several key figures behind it, and compare the officially adopted program with the original AIA study that was its genesis.

Everyone who reads the *Los Angeles Times* or has driven along Hollywood Boulevard is aware that the district's glittery image has tarnished somewhat. Besides the proverbial little old lady (who imprisons herself in her apartment — so fearsome is the street scene), and the minister (who resigns himself to locking his parish — so frequent are the donation box ripoffs and attacks of vandalism), are the more tangible aspects of urban blight: a deteriorated building stock, a general increase in crime, a high degree of absentee landlordism, a largely transient and elderly population, and a proliferation of sex-oriented businesses.

In this pessimistic setting has risen the Hollywood Revitalization Committee — complete with full-time staff, full-time personnel assignments in the Los Angeles City Planning Department and the office of City Councilperson Peggy Stevenson, and a special committee in the Hollywood Chamber of Commerce. The Hollywood Revitalization Plan, authored by Skidmore, Owings & Merrill, Jerry L. Pollak, AIA, & Associates, and a consortium of subcontractors, has been adopted. And the CARE (Commercial Area Revitalization Effort) Program has been initiated.

The CARE Program narrows the focus of the larger Hollywood Revitalization Program to the commercial core

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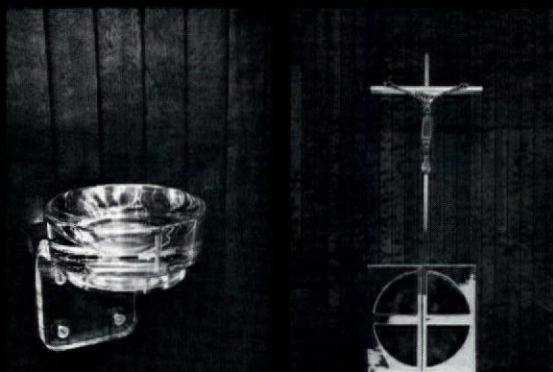
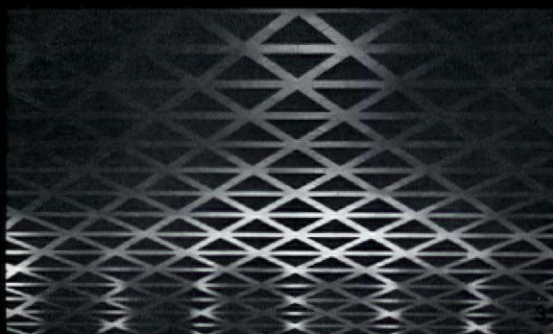
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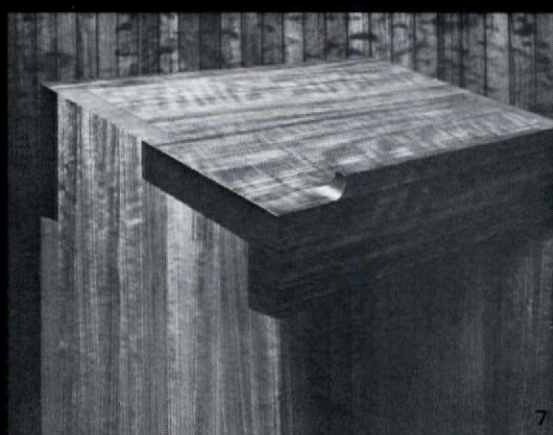
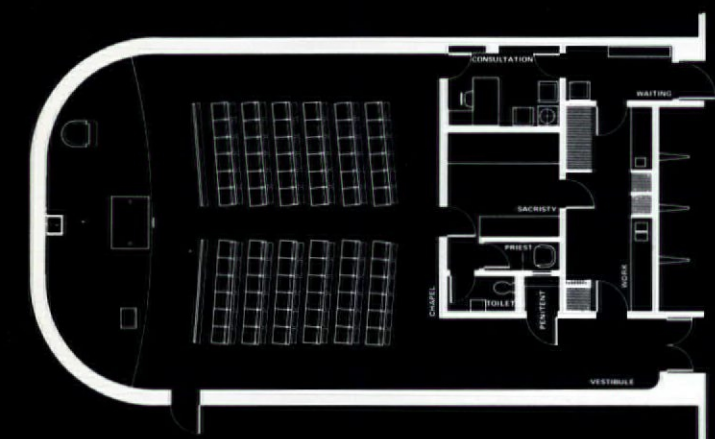
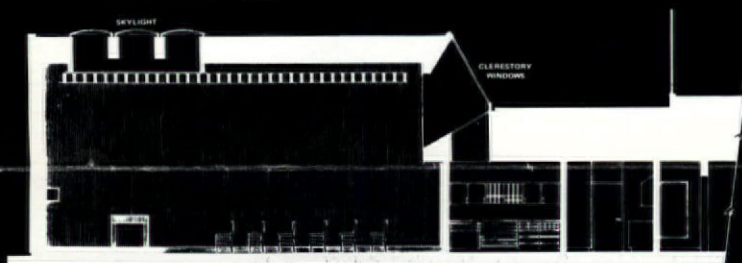
- "Architectural Views: Physical Fact, Psychic Effect," an exhibit at LAICA
- Architectural Drawing — A Perspective by Anne Luise Bueger
- St Vincent's Hospital Chapel by Joseph Amestoy
- Book Review by Thomas S. Hines
- Wooden Buildings, Part II, by Frederic P. Lyman

Calendar:

- February 14:** Valentine's Day Party, 6:30, Chapter office.
- February 21:** Crombie Taylor, FAIA, on "Architecture: Reason and Environment," at Harris Hall, USC, 8 p.m.



1. View toward altar & tabernacle
2. Altar detail (shedua)
3. Metal coffered ceiling
4. Holy Water Font (crystal)
5. Crucifix above tabernacle (silver, inlaid enamel)
6. Wall detail (tree design burned into shedua grain)
7. Ambo detail (shedua)
8. View to clerestory & Stations murals



HOSPITAL CHAPEL / JOSEPH AMESTOY, AIA

L.A. ARCHITECT interviews Joseph Amestoy, AIA, the architect/interior designer of the Chapel of the Sacred Heart at Saint Vincent Medical Center, Los Angeles, completed in 1975.

Credits:
Architects in collaboration: Adolfo Miralles, AIA, Richard Eribes, AIA; Engineering & Coordination: Daniel, Mann, Johnson & Mendenhall; General Contractor: Robert E. McKee, Inc.; Woodwork: J.J. Pelkofer & Assoc.; Stations of the Cross murals: Igor de Kanski; Tree of Life mural: Joseph Amestoy; Photography: Marvin Rand.

L.A. ARCHITECT: What was your basic intention or approach?

Amestoy: My approach to the design was to create an environment conducive to meditation and meaningful participation in liturgical worship. Rather than an architecture expressive of joints, parts or materials — much less, systems — this chapel was intended to be an interior architecture that assumed the designer's control of the building elements. In other words, materials, construction methods and details would be used to express poetically the environmental intent. I sought to design an uplifting, holy space — a space that would encourage meditation, reflection, worship.

L.A. ARCHITECT: What is unusual or unique about the chapel?

Amestoy: I would say that its scale is its most unique feature. It is at the same time grand and intimate. A 17-foot high encircling wall depicting a great tree whose branches spread the full perimeter of 125 feet encloses 72 worshippers within the relatively intimate space of 32' x 38'. Two sources of indirect natural light (skylight above altar and clerestory windows at rear) direct a focus on the altar-centered ceremony for liturgical worship (a participatory activity). When there is no ceremony the chapel reverts to a meditative space.

L.A. ARCHITECT: Isn't there a conflict between the functions of liturgy and meditation?

Amestoy: Theoretically no but actually yes. The resolution of that conflict was the main design challenge. In the Catholic liturgy (i.e., public form of worship) the focal point of the chapel must be the action of the Mass at the altar and the ambo. However, for meditation, the tabernacle becomes the focal point. In recent times, with changes in liturgical practices (primarily going back to having the priest face the congregation during Mass), there has developed a visual conflict of emphasis on the Eucharist consecrated during the Mass and on the Eucharist reserved in the tabernacle. The most common resolution of this conflict in new churches is to place the tabernacle in a location distinct from the altar — either

in a separate chapel or in some very important space away from the altar. At Saint Vincent's Hospital, the limited space requirements and the client's desire for symmetrical placement of the altar and tabernacle required that the conflict be resolved by some other means. This was accomplished by lighting and by placement and design of the tabernacle and altar. During the Mass celebration, the altar is flooded with light from the skylight area directly above (or vertical down-light at night). This light accents the altar with its colorful appointments and bright white linen cover and the brightly colored vestments of the priest who stands in front of the tabernacle obscuring its focus. During meditative hours (the majority of the time), the altar is stripped of its appointments and becomes a simple table allowing the highly contrasting tabernacle to become the focus.

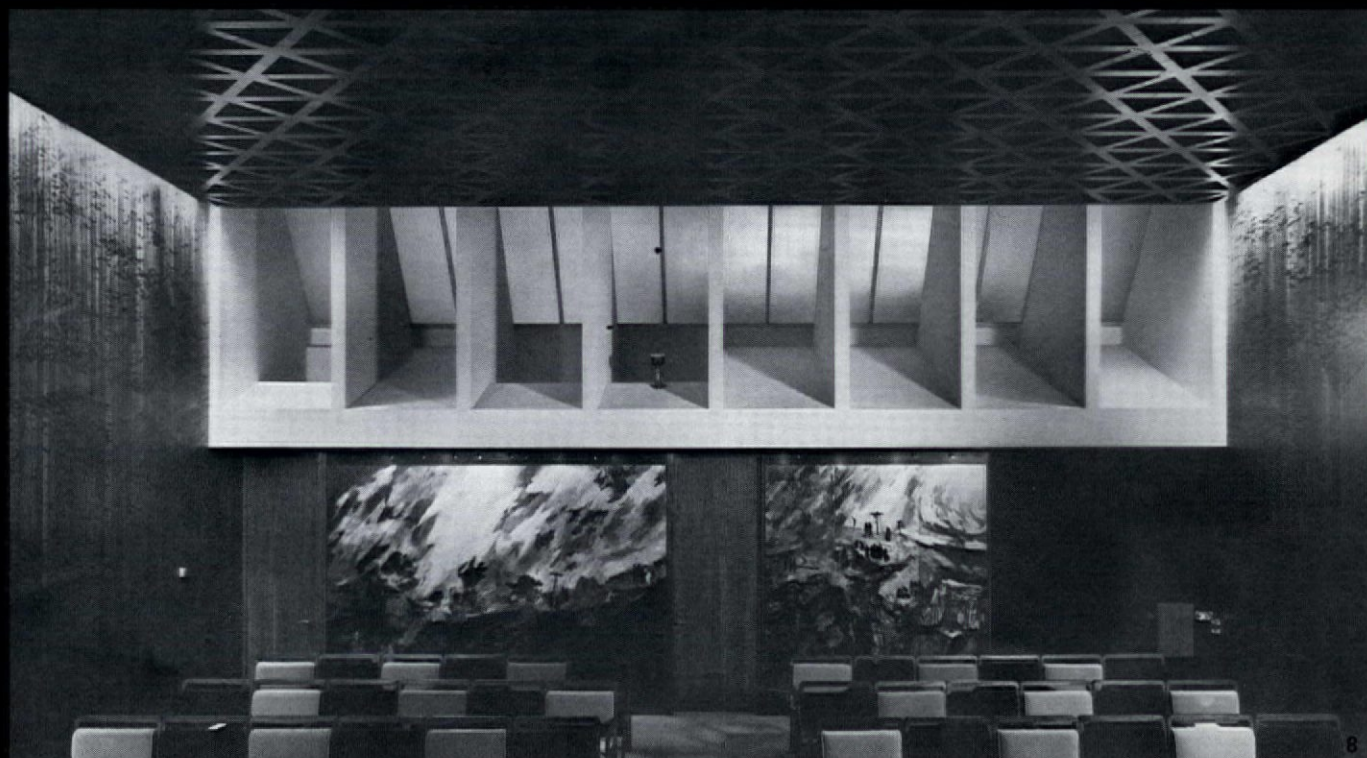
L.A. ARCHITECT: You say that the focus of the chapel is the altar or the tabernacle, yet the space seems dominated by the wall and its design of the Tree of Life. How does the tree relate to the liturgy or meditation?

Amestoy: The wall design is the essence of the chapel and the feature which occupied the most design study and work in execution. The symbolism of the Tree of Life was chosen because of its meaning and historical use, and also because it is a universal symbol and therefore common to everyone's experience. Thus the tree was a suitable symbol for both the traditional Catholic worship and for hospital users of many faiths. By burning the design into the very grain of the wood, then oiling and polishing it as part of the wood, the symbol became integrated with the wall. The wall is maintained as a smooth, unbroken surface enclosing the space, reinforcing the space and its contents rather than becoming a distraction. The design of the tree had to avoid the extremes of being too literal (pictorial) or too abstract (unintelligible). Therefore, not everyone is aware that the design is of just one tree, or that the tree is intended to convey the Tree of Life which in Catholic tradition is the

biblical prefiguration of the Cross. However, even if unaware, the worshippers respond to the ambience created by the enclosing, uplifting branches that surround them and psychologically support them much like a huge tree may serve as a physical link between earth and heaven. The overwhelming presence of the neutral warm wood (shedua) dominates, but more so, it unifies the space and allows the accents of color and detail to become focal points during liturgical celebrations. Or, during meditative occasions, the unusual atmosphere is protectively comforting and absent of worldly distractions.

L.A. ARCHITECT: As an architect how did this chapel represent an opportunity or unusual challenge?

Amestoy: Beyond the fact that it was somewhat of a culmination of interest in church architecture that included a Master's thesis, work in Germany for the pioneer church architect Rudolf Schwarz, and the design of a number of other churches, it was a rare opportunity to design completely a total interior environment. To be the architect, interior designer and artist for one space was an opportunity that included designing the chapel wing (attached to the new medical center designed by another architect), all of the typical architectural elements, the interior elements (details, finishes, etc.) even the furniture design and determination and control of the artwork. During construction, while executing the Tree of Life design as an on-the-job artisan, I was able to associate with the tradesmen and respond to their concerns directly and immediately. They, in turn, identified more with the project because the architect was among them as a fellow worker rather than some absent enforcer of the documents. A cooperative give-and-take resolution of field problems made the whole experience exciting and creative. Of course, the opportunity to actually execute a 17' x 125' wall mural in a chapel where I also designed all of the other elements for a total combined effect was an experience that I may never have the opportunity to repeat.



HOLLYWOOD

(continued from front page)

area bounded by Cherokee, Selma, and Wilcox Avenues and Yucca Street. About eighty merchants and property owners in the area have rallied behind the CARE Program, which makes property improvement loans available for the upgrading of specific units at low interest rates subsidized through federal community development funds. In addition to economic incentives, CARE also will provide \$300,000 for public improvements, two-thirds of which will be applied toward Hollywood Boulevard sidewalk enhancement (including sidewalk widening, the removal of some parking, bus facilities, and a coordinated design program). The remaining portion is earmarked for the conversion of Cherokee Avenue to a pedestrian "paseo." Later phases of the CARE program call for the City-financed construction of two peripheral parking lots, the establishment of kiosks and an information center, and paseo treatments along Hudson and Wilcox Avenues, both discontinuous "dog leg" streets that presently provide access only to surface parking lots.

Companions to the CARE Program include a variety of social programs, an ambitious building mural program, independent residential and commercial building rehabilitation efforts, the establishment of a Hollywood specialty center, and the development of a major shopping center in the vicinity of Vine Street.

All this will take time, perhaps ten years, say those close to the program. And, as with all revitalization programs, the incremental nature of physical and social change and the passage of time will undoubtedly alter the outcome somewhat from what is now envisioned. It is noteworthy, though, that the many well-intentioned efforts to revitalize Hollywood in realms other than that of physical design were largely ineffectual until the AIA plan was developed. And the thoughts behind the AIA plan would have remained thoughts in the absence of the battery of hard-nosed social, economic, and grass-roots citizen involvement programs that has ensued.

A. Jeffrey Skorneck

BOOK REVIEW

The Architect: Chapters in the History of the Profession

Edited by Spiro Kostof. Oxford University Press, 1977, \$19.50.

Architecture, writes historian Spiro Kostof, "cannot be considered the oldest profession — tradition has decided that issue long ago — but its antiquity is not in doubt." A wall painting in Asia Minor dating from the seventh millennium B.C. contains a plan for a cluster of residences. The presence of architects, those who "communicate what proposed buildings should be and look like," is documented as early as the third millennium B.C.

This volume grew out of a course in the history of the architectural profession that Kostof taught at Berkeley in 1974 — a tangible example of the real, though often doubted, connections between university teaching and scholarship. In a decade of recession for the majority of architects and builders, when only a few large established firms seemed busy and secure and architecture students felt especially uneasy, it occurred to Kostof and his colleagues that "as historians we could help to focus the differences between confident establishment and doubt-ridden neophytes" and contribute perhaps "a useful exordium to the health and prospects of the profession."

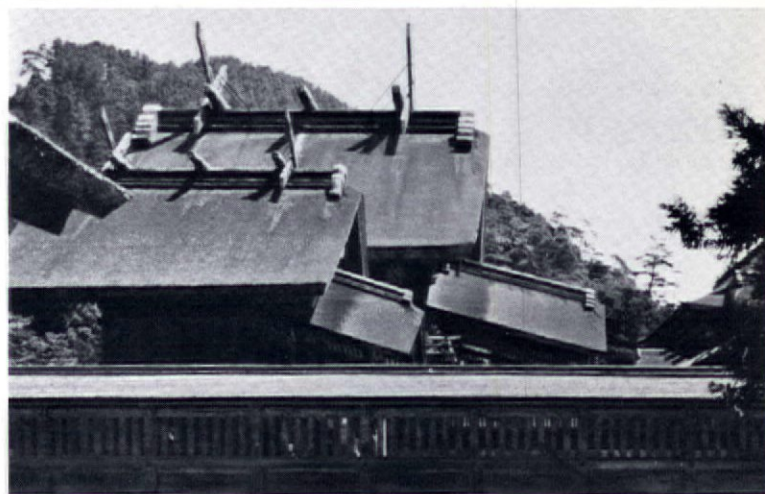
The authors have not pretended to write a definite, exhaustive, or fully integrated history. Their work suffers from gaps and omissions and varies from section to section in the quality of coverage, analysis and presentation. In surveying, through time, the profession of architecture, "the specialized skill that is called upon to give shape to the environmental needs of others," each historian was concerned chiefly with how, in various periods, people became architects, how they were educated and trained, the manner in which they organized their practice, how they found clients and communicated with them, to what extent they supervised the execution of their designs and how society thought of them and acknowledged their efforts.

While each chapter contains material that should interest a majority of archi-

itects and cultural historians, most American readers will likely dote more heavily on the four chapters which concentrate on the United States. Joseph Eschericheschews all pretense of "scholarly detachment" in his "Architectural Education in the Thirties and Seventies: A Personal View" and gives us a warm and convincing student confessional. Though dealing too briefly and implicitly with the seventies, his remarks on the '30s constitute the liveliest and most engaging writing in the book. Joan Draper's "The Ecole des Beaux Arts and the Architectural Profession in America" provides a useful case study of the career of John Galen Howard, from his student days at the educational fountainhead, the French School of Fine Arts, through an apprenticeship and practice in America that continued to reflect vaunted "Beaux Arts" principles. Gwendolyn Wright's timely chapter, "On the Fringe of the Profession: Women in American Architecture," is less conceptually and organizationally successful than other recent syntheses — the "Women in Architecture" essay, for example, in the March 1977 issue of *Progressive Architecture*. Bernard Boyle's closing chapter, "Architectural Practice in America, 1865-1965 — Ideal and Reality," describes the rise of collective and corporate efforts from the early "big offices" of H.H. Richardson and D.H. Burnham in the late nineteenth century to such archetypal contemporary giants as Skidmore, Owings, and Merrill. The educational response to this twentieth century trend is analyzed comparatively in Walter Gropius's Bauhaus and Harvard School of Design.

Except in Boyle's brief analysis of the Bauhaus, Germany and Central Europe's key contributions are ignored in these essays, as are those of the Orient and the world south of the Equator. The book's locus is confined to the lands on the shores of the Mediterranean and Atlantic. Yet, whatever its sins of omission or organization, these "chapters in the history of the profession" present useful contributions to — and tantalizing suggestions for further exploration of — the rich social history of the making of the built environment.

Thomas S. Hines



WOODEN BUILDINGS — PART II

At the neatly planned if shaggily landscaped city of Khabarovsk an American Architect with his former wife and adopted children boarded the ancient and magnificent train for the last night of the long journey from Leningrad to the Pacific. The run from Khabarovsk to Nakhodka is a different experience from the tedious if gorgeous journey across Siberia. There is a new train or more properly an old train for the last night and the Russians for the most part going to the forbidden city of Vladivostok, the Nakhodka train is filled with gregarious foreigners in jubilant mood at the prospect of leaving the Soviet Union. The food and service in the diner is improved; the atmosphere is holiday; and the old sleeping cars delight the passengers with their brass ornament, their plush upholstery, and their private lavatories so enormous that they are each supplied with a douche. Rumor and looks would indicate that the cars are of Tzarist vintage but their condition is so superb one wonders if it is not merely a blueprint which is old. But I digress and so refer the interested reader as Jonathan Kirsch referred me to *The Great Railway Bazaar* by Paul Theroux.

The Architect and his erstwhile intimate companion sipped Vodka, of course, and watched the green landscape pass under the golden sunset. Such elegance deserved a party and, after dinner and the children tucked in their compartment, such there was: the estranged couple, two Swedish girls and their Norwegian lovers, an Australian teacher, and a Japanese Economist who was returning from Holland having spend six months deciphering original manuscripts of Karl Marx. At the Australian's encouragement native songs were sung of which the Economist's was certainly the most professional. Then a philosophical discussion began on the nature or absence of nature of God and the hereafter. The former wife of the Architect presented her theory of reincarnation. The Australian tenderly patronized her. The Scandinavians presented the standard atheism of the obvious. The Japanese economist suggested that God is somehow that energy of which we are all the result. The Architect stated that the hereafter for him was a quick rather matter of fact trial and immediate transfer to eternal fire. "Oh, that's just your guilt," said his spouse. Of course it was his guilt. He was guilty. He had succumbed to temptations and he had utterly failed to achieve his own goals not to mention fulfill his obvious responsibilities, but none of them was interested or why should they have been and the discussion quickly deteriorated to a condemnation of the War in Vietnam, but the Architect pursued his own thoughts. He lay in the upper berth to provide room for his guests below and he found himself drifting into a whimsical fantasy not of hell but of heaven, the heaven of all Architects who build from love, a silent journey to Ise and there the old guards in their black uniforms with the golden chrysanthemums on their caps instead of shaking their fingers to bar his way lowered their arms in the eternal and universal gesture of humility and welcome. Under the white sheet drawn by a gust of wind he walked and into the inner walled compound. There stood the simple buildings with the golden aura that emerges only from fresh cut timbers. A priest ushered him up the steep wood ladder and into the gabled vault. The Architect entered by himself, gazed at the sacred trunk, opened it, lifted out the sacred box, opened it, removed the sacred cloth and in the sacred mirror gazed at his own unearthly features, his face as he had wanted to be and behind him beheld the gorgeous countenance of the Sun Goddess who proceeded to envelop him in a fiery and eternal embrace.

Suddenly it occurred to him that his new vision of heaven and his time worn hackneyed vision of hell were the same: fire and therefore passion. Was it possible, was it in fact not obvious that his ancient fear of hell was indeed a reckless wish for that fire which he like Tosca had so vainly sought in art and love?

When they reached Japan he left his tenuous family for a day and flew not to Ise but West to Izumo and there for an hour or so cradled in the roots of a cryptomeria tree he rested beside the old and mighty wooden temple where each October meet the Gods.

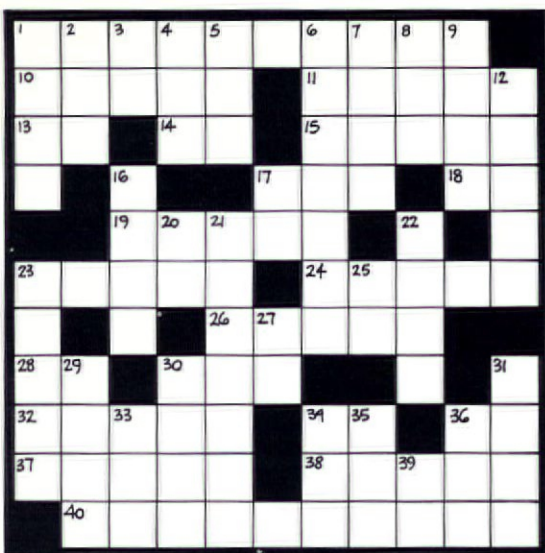
"Fire is truth," he thought, "Lux et veritas," and he headed home.

Frederic P. Lyman, AIA

THE L.A. ARCHITECT PUZZLER

by Lester Wertheimer, AIA

Presenting a perverse, esoteric, and trivial exercise, mostly for Architects. Answers will appear next month, and until then — please — no phone calls to the author or the Editorial Board.



ACROSS

1. Campidoglio Designer
10. Roof Slopes
11. Marketplace
13. Sumerian City
14. Stonorov's Monogram
15. Ornamentation
17. Kind of Order
18. Direction
19. Versailles Designer
23. Soleri
24. Junk User
26. Obelisk-like Weapon
28. Mod. of Elast.-Conc.
30. J.J.P.
32. Took Exam Again
34. Initials of H.Wright's Partner
36. 3,1416
37. 19th C. Urban Planner
38. Acronym for A.I.A. Program
40. Mies Aphorism

DOWN

1. Concrete or Champagne
2. Pharaoh Land
3. Goff's State (abbr.)
4. Before Classic or Gothic
5. Anthemius' Transport
6. Superblock Plan
7. Kind of Arch
8. Tic-_____
9. Labrousse Material
12. Amphitheater Part
16. Incandescence
17. Overall (abbr.)
20. _____ Escorial
21. Ionic Features
22. Mesopotamian Site
23. Supports
25. Midpt. to Midpt.
27. Year of Our Lord
29. Int. Overhd.
30. Sowed by Young F.L.W.
31. Place
33. _____ Chapelle
34. Texas Arch. Firm
35. Aggregate
36. Average
39. _____ Over (Redecorate)



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ARCHITECTURAL VIEWS: PHYSICAL FACT, PSYCHIC EFFECT

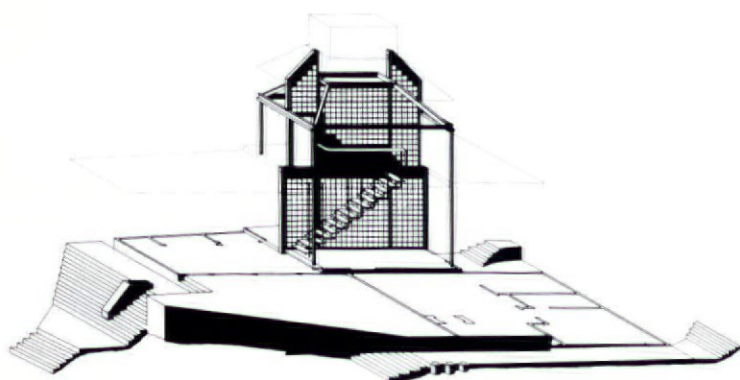
AN EXHIBIT OF ARCHITECTURAL DRAWINGS AT THE LOS ANGELES INSTITUTE OF CONTEMPORARY ART, 2020 S. ROBERTSON, L.A., JANUARY 17 - FEBRUARY 16, 1978

HOWARD

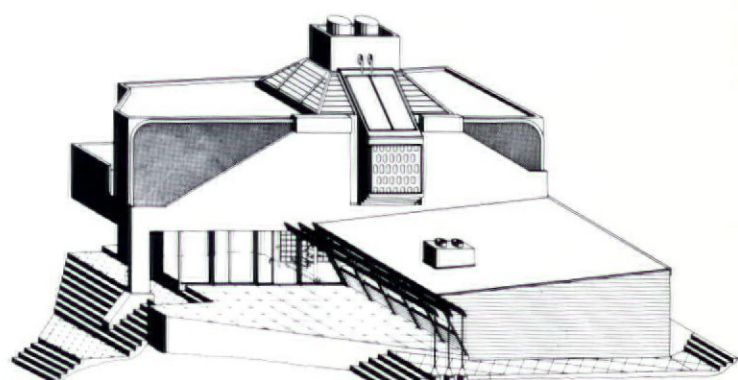
Coy Howard studied architecture at Texas and planning at UCLA. His architectural drawings were exhibited last year at the Drawing Center in New York. A year ago he was cited by the P/A Design Awards Program and his work was included among "40 Architects Under 40" in *A+U*.

"Designing a building provides me with an opportunity to explore issues that are important to me; designing a drawing provides me with additional opportunities to explore these issues in another format, as well as issues particular to the domain of drawing."

"I practice architecture as an art, not as a business. I make products and experiences for my clients; I do not sell services. The joy of drawing and the insights it generates serve as a keel to keep me on that course."



1



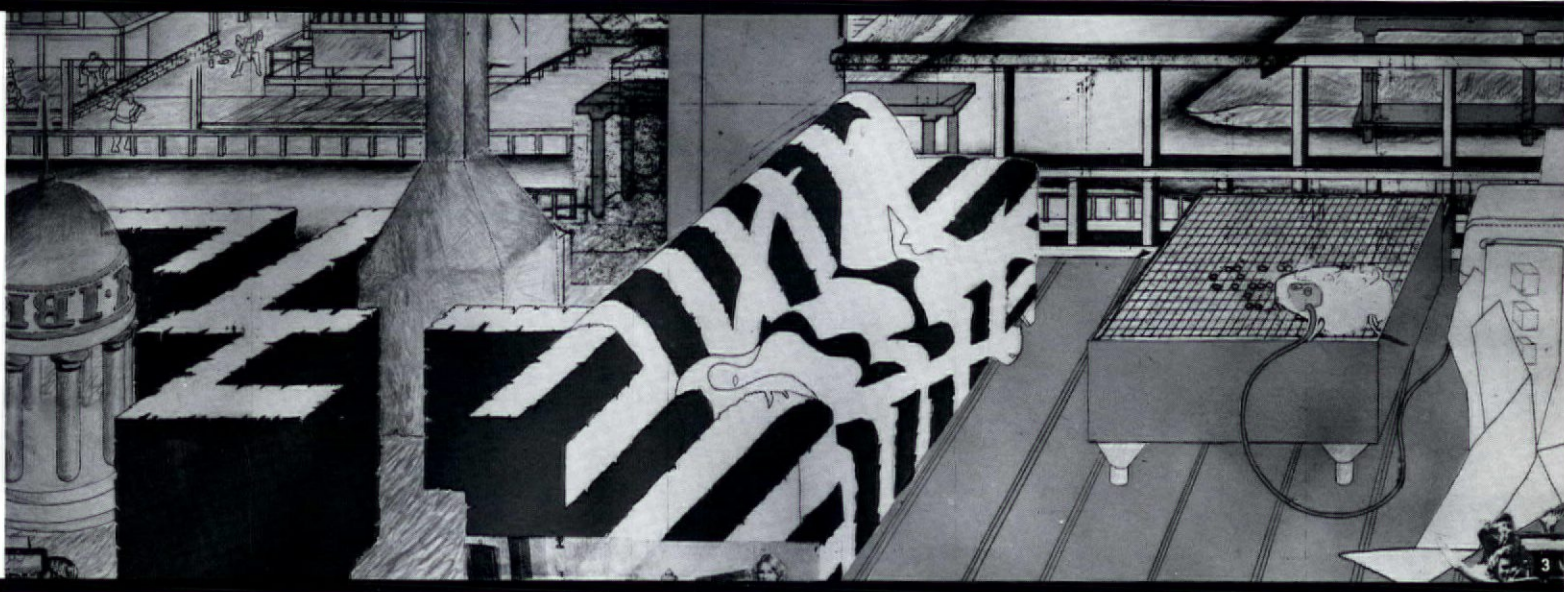
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HODGETTS/MANGURIAN

Craig Hodgetts studied automobile design at General Motors Institute of Automotive Engineering, scenic design at Oberlin and architecture at Yale. He has served as production designer at the Actors Workshop in San Francisco, as Associate Dean of Cal Arts School of Design, and edited *Design Quarterly* 100.

Robert Mangurian studied architecture at Berkeley, has taught at CCNY and currently teaches at UCLA. Projects with Works West in Los Angeles: South Side Settlement, Columbus, Ohio (out for bids; winner of 1976 P/A Design Award); an art gallery on Market Street, Venice.

"Drawings are a minor part of our process."



3

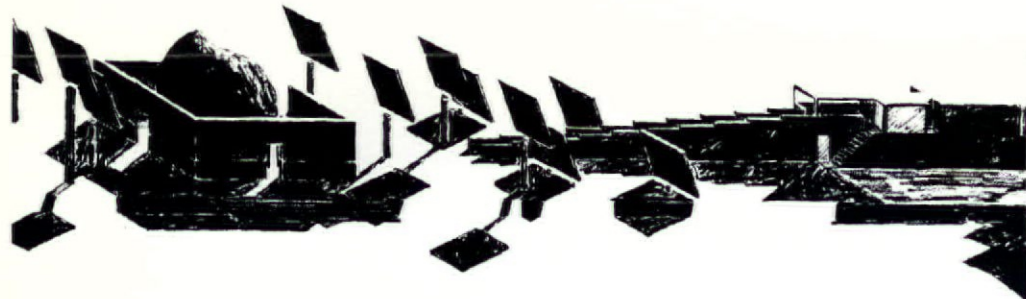
FISHER

Frederick Fisher studies architecture at UCLA. His project for a Solar Crematory received an award from P/A a year ago and was subsequently published in *L'Architecture D'Aujourd'hui*. He is currently designing a dance studio for Mickey Rooney and a duplex in Venice.

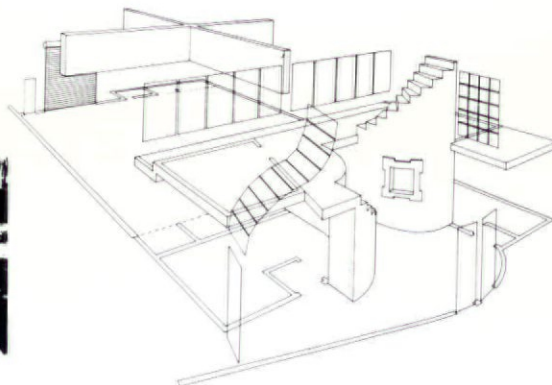
"Drawing serves the two aspects of design: analysis and synthesis. It facilitates dissection of a building in abstract or real terms, and replicates the selective focus of thoughtful perception."

"I attempt to render the varied bases of content, the abstract order of beauty, the emotional import of sublimity, and the associations of the picturesque."

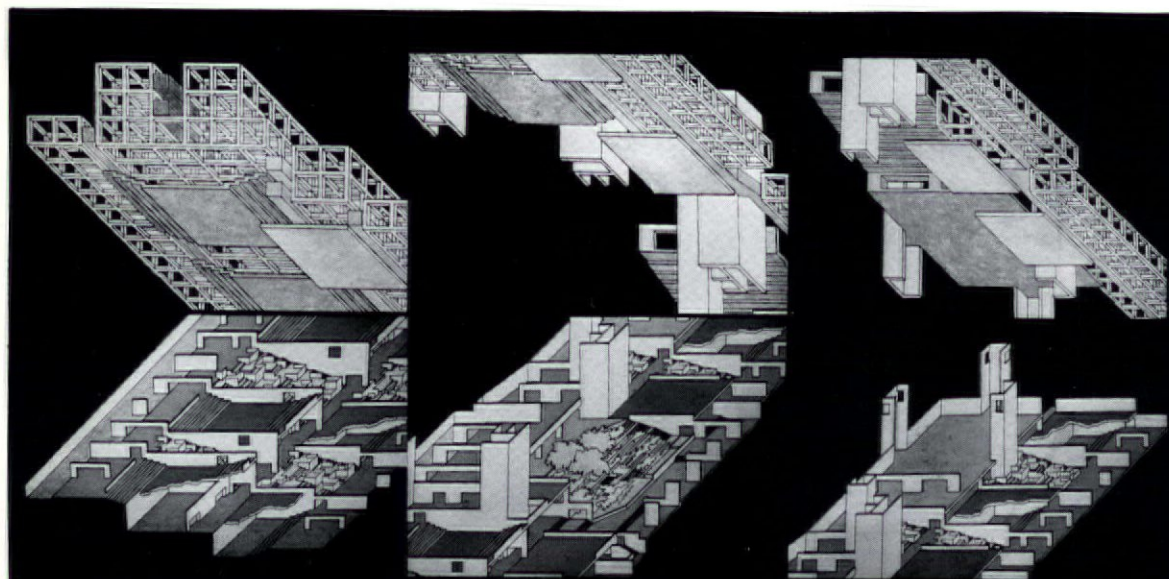
"I have approached myth and ritual in architecture in the crematory and bath projects. Orthographic projection took on more significance as it was used to create a 'map' of an idealized world."



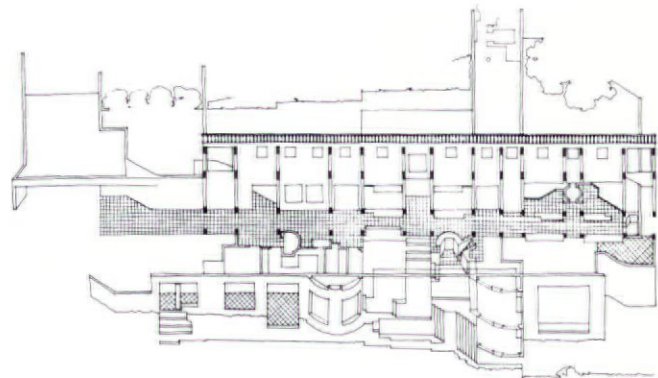
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5



6



7

KUPPER

Eugene Kupper studied architecture at Berkeley, Yale and Illinois. In 1972, he, Hodgetts and de Bretteville received the P/A 1st Design Award. The Concord Pavilion and Westinghouse Office Building for which he served as Project Designer while in Frank Gehry's office received national and local AIA awards. He is currently completing a house for Harry Nillson in Bel Air.

"Architectural drawings can serve the direct purpose of technical communication, but they can also be an expression of architectural theory. Architecture is a potential of the creative spirit, not another name for real estate or construction. Rather than simply drawing a building, a city, etc. the challenge is to delineate an idea for a possible architecture, opening up generic questions, raising critical issues. Architects are sometimes suspicious of words. The

L.A. ARCHITECT February 1978

drawing is a way to evoke ideas in architecture as the work evolves and possibilities emerge."

KEY TO DRAWINGS

1. & 2. Howard, *B/B Residence, Hollywood*, 1977, ink on vellum, 36" x 24".
3. Hodgetts, *Entry for Venice Biennale*, 1976, colored pencil and colored overlay sheets on photo paper, 40" x 13".
3. Fisher, *Solar Crematory, Los Angeles*, 1976, conte pencil on vellum, 60" x 36".
5. Fisher, *Dance Studio, Dayton, Ohio*, 1976, ink on vellum, 24" x 18".
6. Kupper, *UCLA Extension Building*, 1975, ink, colored pencil and colored overlay sheets on vellum, 29" x 14 1/2".
7. Kupper, *Nillson House, Los Angeles*, 1976, ink on layout paper, 24" x 19".
8. Aldridge, *Promenade Housing Project, Los Angeles*, 1976, graphite, ink and pastel on vellum, 24" x 14".

Exhibition organized by Coy Howard. Catalogue page coordinated by Tim Vreeland.



8

ALDRIDGE

Richard Aldridge studied architecture at Texas. His work has been published in *Domus*, *AD*, *Cree* and the *New York Times*. He practices in Los Angeles. He is currently working on the design of a fashion store here.

"With my drawings I am trying to catch a glance of the moods, emotions and ancient memories that may exist behind the architecture."

Art and Architecture: Drawing Them Together

The number and quality of recent shows, books, catalogues, and reviews on architectural drawing — both here and in New York — is a phenomenon that deserves our attention.

What accounts for this renewed interest in architectural drawing?

A big reason is economics. Talented architects have in recent years been working less and, therefore, drawing more. And their drawings are being examined by art galleries for possible inventory.

But there are theoretical reasons too. First, drawings are appropriate tools for recording such newly-appreciated values as to be found in ornament, historical elements and signs. And second, drawing permits expression of subjective values in the "me"-era of the 1970s. (Such asocial subjectivity would surely have been frowned upon ten years ago.) Drawing — defined as any strategy of two-dimensional expression — can variously express intuitive visions, obscure intellectual games and ideological commentary.

These qualities are evident in two architectural drawing shows currently on display in Los Angeles (see article in January 1978 L.A. ARCHITECT) — the first, at the Otis Art Institute, and the second, at LAICA, the catalogue for which appears on the facing page.

What follows is the first of an informal series of articles in L.A. ARCHITECT on architectural drawing. Future articles will discuss the need for drawing education, architecture and high art, and other topics. Herewith are some general observations on the nature and function of architectural drawings.



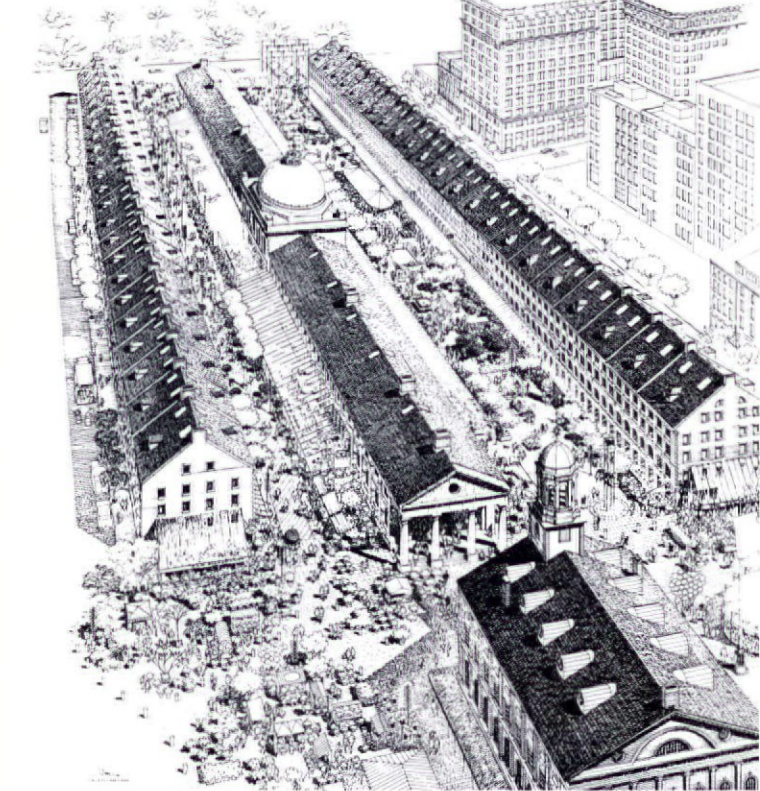
Frank Lloyd Wright, House for \$5,000, *Architectural Record*, 1907. Wright's drawings, according to critic Arthur Drexler, reflect a personal vision and intent unrealized in actual buildings. Pencil drawings evolved during an "unending" design process Wright equated to life. (Photo courtesy of Gebhard and Nevins, *200 Years of American Architectural Drawing*.)

Drawing and a "World View"

If architecture can be said to correspond to an epoch's or an individual's world view, drawing, by analogy to language, can set the perceptual bounds of that world view. Richard Oliver paraphrases Suzanne Langer: "A drawing is the semblance of a world."

Thus the Renaissance's invention of perspective was a convention intended to order a harmonious world from a beholder's point of view.

Freehand drawing builds into architecture a human scale and sensitivity to visual experience. Thus, as Richard Oliver notes in his essay for *AD* (which serves as a catalogue for the Otis show), drawing functions as a gesture in a direct link between human experience and architectural form.



Carlos Diniz, 1974, Faneuil Hall Marketplace, Benjamin Thompson and Associates, Architects. Diniz' drawings depend on architectural ideas — and client's money — for their excellence, but their virtuosity is unmatched. This delineator has elevated architectural drawings to an art form ignored for all purposes save publicity by many practicing architects who value business, production and legal procedures over commitment to art.



Bertram G. Goodhue, Chapel, St. Thomas College, Washington, D.C., Cram, Goodhue and Ferguson, Architects. Goodhue's pen drawings express a world view and convey the atmosphere of picturesque Spanish Colonial and Gothic. The Ecole des Beaux Arts training of Goodhue, Maybeck, Richardson and other eclectic architect-artists partly accounts for the high level of American architectural drawing. (Source: Guptill, *Rendering in Pen and Ink*.)

And while Kahn's precise plans are abstract diagrams recording relationships of parts, his loose elevations suggest perceptual experience of "unique events in a visual world."

Drawing and Architectural Intent

Drawings, as Gebhard emphasizes in *200 Years of American Architectural Drawing*, record architectural intent, uncompromised by sloppy building and the marketplace. It is thus often through drawings, rather than buildings, that architectural ideas are transmitted.

Other drawings, of course, record architectural intentions of drawings never intended to be built. The later 18th century visions of Boullée et al. never could have been built, structurally or economically. "The tradition of the ideal — of pure geometric forms — owes its persistence to such theoretical drawings," according to Gebhard. These drawings' influence on the modern movement is well known.

Consider also the streamlined drawings of Hugh Ferriss, one of the greatest American renderers. "The personal image of the city that he developed in the second decade of the 20th century is as much a part of architectural history as the real buildings he recorded," Ada Louise Huxtable has observed. "Ferriss did more than invent city forms; he transfigured the city's special atmosphere." (*N.Y. Times*, 1/26/75).

Similarly, because they best reveal intent, early drawings of architects are often especially admired — such as Kahn's primitive and awkward sketches (below).



(Source: *The Notebooks and Drawings of Louis I. Kahn*, edited by Richard Saul Wurman and Eugene Feldman.)

Drawing, Technology and High Art

In expressing a world view, architectural drawings are influenced both by technology and high art. Through drawing both these influences are transmitted to architecture itself.

J. Durand's introduction of grid paper in the 18th century, for example, permitted flexibility in making pattern details based on historical styles. If drawing facilitates copying, grid made this even easier.

Further, according to historian David Gebhard, 19th century styles such as Queen Anne, Colonial Revival, Eastlake and Shingle "are in fact of a linear nature, taken from the drawing and then realized with...the jigsaw, router and lathe."

Similarly, as 18th century landscape painting influenced drawing, drawing in turn influenced the development of the Picturesque. Thus also, of course, Cézanne influenced Le Corbusier.



T. van Doesburg and C. van Eesteren, *Color Construction*, 1922 (top), Eric Mendelsohn, *Garden Pavilion*, ink, 1920 (bottom). Though both express machine technology, German Expressionist and de Stijl drawings both reflect a fundamental early Modern philosophical split of intellect and intuition. (Sources: *The Architecture of the Ecole des Beaux Arts*, and Wolf Von Eckhardt, *Eric Mendelsohn*.)

Ornament, Drawing and Speaking Architecture

The crowning achievement of architectural drawing in France was, of course, the Ecole des Beaux Arts. Never was such attention lavished on drawing at the expense of practical concerns; Beaux Arts projects were imaginary polychromatic extravaganzas never intended to be built.

Eighteenth century French neo-classical fantasies — like the Beaux Arts projects — demonstrate another function of drawing: drawing is the link between symbolic content and architectural form.

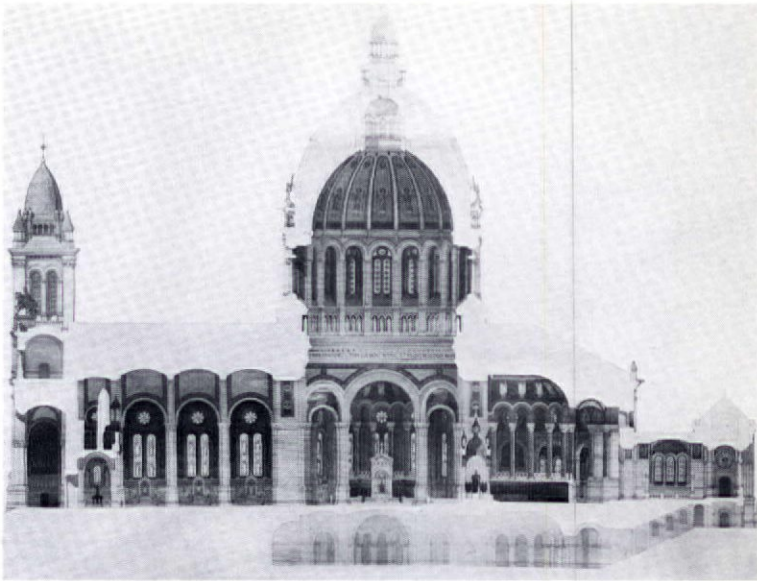
Drawings and architectural design have a kind of symbiotic relationship which, on a primitive level, probably pertains to the creative process itself. A designer sets up a kind of dialogue through drawing, as Michael Graves points out in his essay for *AD*. The more skilled the drawing, the more refined and rapid will be the dialogue. And the richer the architect's vocabulary — his visual "memory bank" — the more levels of meaning will his drawing have.

"Drawing is a matter of being able to think of several things at once," wrote Robert Beverly Hale. "Since the conscious mind seems to be able to think about only one thing at a time, we... must acquaint the subconscious mind with a certain amount of material, so it can largely take over the control of our hand."

The Diagram and the Blot

An architect's use of drawing may be said to be a clue to his or her commitment to architecture as art.

Sir Kenneth Clark has distinguished between two kinds of drawing, the "diagram" and the "blot." The diagram is the drawing of the measuring, "quantitative" mind. The "blot" is the drawing of the intuitive mind; it is Leonardo's stained wall. The Renaissance was the



Une Cathédrale, Deuxième Grand Prix de Rome, 1878, by Blavette. The Ecole des Beaux Arts drawing set a virtuoso standard. Once condemned as irrelevant and pernicious ("ornament is crime," said Adolf Loos), Beaux Arts drawing skill and style is praised today for its capacity to convey sensuality and poetic content missing in sterile, utilitarian styles. (Source: *Les Grands Prix de Rome d'Architecture*, Guerinet, Paris).

first epoch when thinkers such as Leonardo and Alberti thought to distinguish the artistic and rational faculties, and sought to reintegrate them, imposing intellectual order upon artistic intuition. Such was the talent of the Renaissance mind, to integrate the intellectual diagram and intuitive, inventive expression. Such also is the talent of the artist-architect.

By contrast, the 20th century is characterized by a battle between the intuitive, poetic impulse and the quantitative, rational frame of mind, according to Clark. Early modern architecture reflected the triumph of the "polytechnician" over the "poet." The "diagram" won and became the intellectual tool *par excellence* of the utilitarian architect's mind.

Apollonian and Dionysian Fantasies

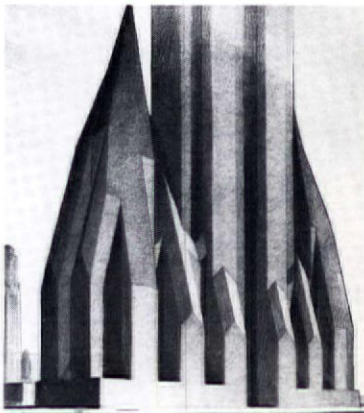
Poetic, allusive associations were banished from the drawing of modern architecture, just as ornament was banished from modern architecture itself. Drawing *per se* did not decline during the early years of the modern movement; only intuitive, gestural and emblematic drawing did.

At best, pristine, conceptual diagrams flourished; in the work of de Stijl, Purist and Constructivist architects, axonometric and other drawings achieved a poetry of pure logic and internal consistency.

The subjective, poetic impulse was never killed during the heroic times of the early Modern movement. It survived in some of the most haunting architectural drawings of any age. Gestural sketches of Mendelsohn and paper crystalline fantasies of Bruno Taut and other German Expressionists reveal both a lyrical and brooding aspect that could scarcely have been expressed through diagrams — or words.

The Bottom Line

When the Modern Movement appeared as corporation architecture in the



Hugh Ferriss, *Study for the Maximum Mass* permitted by the 1916 New York Zoning Law, crayon. Ferriss' drawings for a streamlined metropolis dramatized an era. To historian Sheldon Cheney writing in 1930: "More than any architect since Sullivan, Ferriss influenced the imagination of designers, students and public. Many a building of 1928-29 looks like a fulfillment of a Ferriss idealistic sketch..." (Photo courtesy of Cooper-Hewitt Museum, New York.)

Kahn or Giurgola. Such drawings combine original ideas and appropriate technique and are part of a design process.

"Although there are, I presume, other methods of describing one's architectural ideas, there is little doubt in my mind of the capacity of the drawn image to depict the imagined life of a building," according to Michael Graves in his essay in *AD*. "If we are ultimately discussing the quality of architecture which results from a mode of conceptualization, then certainly the level of richness is increased by the...inquiry derived from the art of drawing itself. Without the discipline of drawing, it would seem difficult to employ in the architecture the imagined life which has been previously recorded and concurrently understood by virtue of the drawn idea."

Anne Luise Buerger



William Hersey and John Kyrk, Abel House, 1977, Charles Moore and the Urban Innovations Group, Architects. Unlike most freelance delineation, architect-trained Hersey's best drawings are less packaging than design. Delicate Marion Mahony Griffin- and Japanese print-inspired drawings match Moore's alternately amusing and poetic intent and reflect current architect-delineator collaboration at its best.

SOME RELATED PUBLICATIONS

Several books on architectural drawing have appeared during the last year. These include:

The Architecture of the Ecole des Beaux Arts, edited by Arthur Drexler (Museum of Modern Art, 1977, \$45)

Architectural Illustration by Leavitt Dudley (Prentice-Hall, 1977, \$25)

200 Years of American Architectural Drawing by David Gebhard and Deborah Nevins, published in conjunction with an exhibit of the same name (Whitney Library, 1977, \$30)

Rendering in Pencil, a revision of two classic drawing texts by Arthur Guptill (Watson-Guptill, 1977, \$17.95)

Presentation Drawings by American Architects by Alfred Kemper, AIA, with an introduction by Daniel Dworsky, FAIA (Wiley, 1977, \$25)

Bertram Grosvenor Goodhue: Architect and Master of Many Arts, edited by Charles H. Whitaker, a reissue of a 1925 book of Goodhue's drawings (Da Capo Press, 1976)

Selected Drawings of Frank Lloyd Wright, 500 numbered editions (Horizon, 1977, \$300)

CHAPTER NEWS AND NOTES

The 2,140th meeting of the SCC/AIA Board of Directors: On December 6, 1977, officers, directors and guests gathered at the Chapter office to hear reports by the following: President **David Martin** on the 1978 CCAIA budget; Chapter relationship with local architectural schools; Secretary **Ralph Flewelling** on membership; Treasurer **Robert Tyler** on preliminary 1978 budget; Awards Committee Chairman **Ron Goldman** on the Olympics; San Fernando Valley Section President **Peter Creamer** on a proposed three-point program; Director **Norma Sklarek** on mandatory continuing education; Director **Bernard Zimmerman** on programs.

For the record: One of the Merit Award winners in the State Energy-Efficient Design Competition reported in the December 1977 *L.A. ARCHITECT* should be correctly identified as **Gluth and Quigley Architecture, AIA/Energy Management Consultants, Inc.**, Los Angeles, a joint venture.

ASSOCIATES

An important reminder: All persons wishing to take the 1978 NCARB Qualifying Exam June 12 and 13 must file applications and fee by March 1. If you have never applied or have any questions regarding your application, contact the Board of Architectural Examiners at 620-4980. You cannot take the exam if your application is incomplete or late.

The next **Associates' Board Meeting** is scheduled for March 8, 7:30 p.m., at the home of Member-at-Large **Jeff Skorneck**, 28 Brooks Court, Venice, 392-6722.

Dues are Due: Return your Associate dues and application for National Associate membership to the Chapter office by February 15. Membership renewal is \$50; new membership is \$60.

Alternative Energy Sources will be the subject of this month's meeting of the **Association of Women in Architecture**, to be held on February 15, 7:30 p.m. at the Department of Water and Power Auditorium, 111 N. Hope Street, Los Angeles. For further information, call 395-3664.

Reminder: the copy deadline for *L.A. ARCHITECT* is the 5th of the month preceding publication. The deadline for the March issue is February 5. Copy may be sent directly to **Editor Margaret Bach**, 140 Hollister Avenue #3, Santa Monica, CA 90405.

Chapter members have been alerted to the possible demolition of the landmark Long Beach **Veterans Memorial Building**, a notable expression of the W.P.A. Moderne style of architecture. The State of California proposes a multi-story State office building on the site of the Veterans Buildings and the adjacent Public Utilities Building. Expressions of concern should be directed to the Department of General Services, Office Building No. 1, Sacramento, CA 95814.

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WAL

The Women's Architectural League has planned an aesthetically educational program for its regular meeting, Wednesday, February 15, 10:30 a.m. **Dora Delarios**, potter and ceramicist, will open her Irving Place Studio for us for a technique demonstration and exhibit of her work. For details and reservations, call **Maureen Dodson**, 454-7403.

Interested WAL members are invited to attend its regularly scheduled Board Meetings. Time and place may be ascertained by calling **Diane Duplanty**, 476-2133.

"Architects' and Engineers' Liability" is the subject of a course offering by Loyola Law School's Program of Continuing Legal Education. The six two-hour sessions are designed for lawyers, architects and engineers seeking an understanding of the legal implications of the responsibilities of the design and construction professions. The course will be taught by **James Acret** of the California Bar, and will be held at the Law School's Moot Court Room, 1440 W. Ninth Street, Los Angeles, Monday evenings, 6-8 p.m., February 20 through March 27, 1978. Tuition is \$135 (includes all course materials).

Associated Stained Glass Artists will sponsor an exhibition of innovative contemporary stained glass art to be held at the Pacific Design Center from February 2 through March 1. The exhibit will feature the work of 24 recognized West Coast artists and will emphasize the use of glass in architecture, as well as its use as an autonomous art form. For further information call **Benida Solow**, 479-6634.

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Published monthly by the Southern California Chapter American Institute of Architects Suite 510, Bradbury Building, 304 South Broadway Los Angeles, CA 90013 (213) 624-6561

One-year mail subscriptions: \$6.00 Advertising rates are available from the Chapter office.

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George A. Feichtmann, Executive Vice President and Treasurer of Charles Kober Associates will be the guest speaker for the first meeting of the new fiscal year of the **Southern California Chapter, Architectural Secretaries Association, Inc.** His topic will be "In-house Promotion of Women to Management" (how and why they are now being accepted). The meeting will be at the Kober Office, 2705 Wilshire Boulevard on Tuesday, February 21 beginning with a social gathering at 6:30 p.m. A home-cooked dinner will be served at 7 p.m. and the program will begin at 8 p.m. Guests and members may make reservations at \$4 per person with Mrs. **Kathi Majdali**, at 386-7534.

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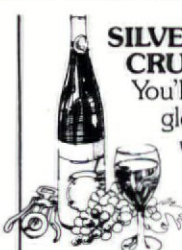
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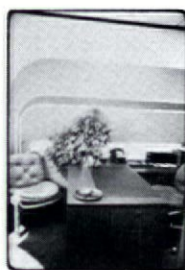
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